THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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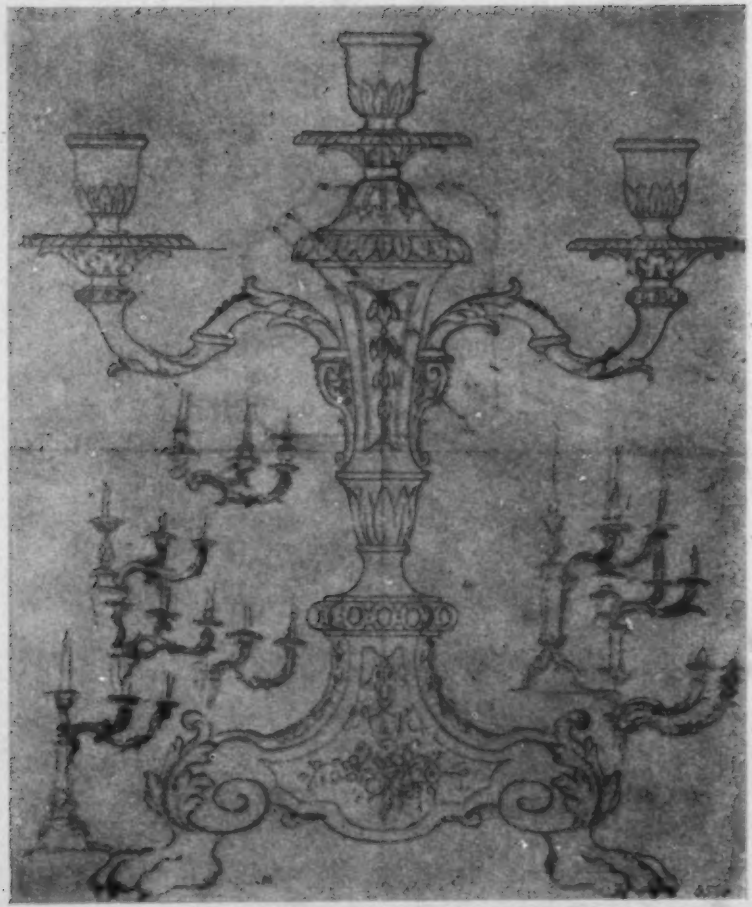
Technical data:

Producing laboratory: NCR

List 6



SWEDISH SILVER 1650-1800

LONDON: Victoria and Albert Museum

SWEDISH SILVER

1650–1800

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Arranged by
The Swedish Institute for Culturel Relations

Exhibition commissionair
Carl Hernmarck, Nationalmuseum, Stockholm

PRINTED IN SWEDEN BY ESSELTE AB, STOCKHOLM 1963

ENDAST FÖR UTLANDET

63.P599

PREFACE

IN THE SPRING OF 1958 the National Museum, Stockholm, extended its hospitality to an exhibition of "English Silver, 1660–1830" promoted by the British Council and composed of pieces selected by the Victoria and Albert Museum from its own resources and from some of the most important English collections, private and public. In Stockholm this exhibition was treated as a challenge as it was felt that England should be given an opportunity of seeing the fine work produced in Sweden during the same period. It would be unfair to suggest that Swedish silver has been overlooked in this country. The museum has a small but fine collection of Swedish silver mostly brought home by English tourists who visited Sweden in the last century. It is impossible, however, to appreciate the full range of the Swedish silversmiths from a collection composed almost entirely of tankards and beakers, though highly characteristic. The present exhibition, however, has been assembled by the leading Swedish experts to illustrate the whole *repertoire* of the silversmiths of Sweden and I should like, on behalf of this museum, to thank all those who have generously contributed towards this magnificent display—the first exhibition devoted entirely to a nation's silver which has been held here.

Trenchard Cox

INTRODUCTION

The art of the Swedish silversmith represents an unbroken tradition extending from prehistoric times through to the present day; a tradition which has included periods of great artistic brilliance and periods lacking in creative expression.

Influences from abroad have played a major role. In the late Middle Ages Sweden became involved in the Continental guilds. Swedish journeymen went on their travels, mostly to Germany, and returned filled with the new styles they had encountered. Likewise foreign journeymen, chiefly Germans, made their way to Sweden where they often settled down and became established craftsmen.

When Sweden turned Protestant in the sixteenth century she severed her ecclesiastical connections with many of the European countries and the church itself ceased to commission silverwork. The quality of Swedish silversmithery declined considerably, the only orders of any significance coming from the new Vasa dynasty, whose court recruited the services of many skilled goldsmiths.

There was a marked change, however, when Sweden acquired political power during the 30-Years War and at the subsequent peace of Westphalia in 1648. Thus there was a marked revival in the latter half of the seventeenth century, in many respects parallel to the renaissance of silversmithery in England after the Restoration.

Stockholm had now become a city of some consequence and in due course large numbers of German silversmiths moved in, so many in fact that for a long time the guild's minutes were written in German. The style which emerged at this time was the German baroque ornamentation with large floral motifs: there was but little trace anywhere in Swedish silver of the German-Netherlands style. Meanwhile the predominant baroque

floral style was adapted, giving a clear individuality to Swedish drinking tankards and goblets from this time. Chasing began to replace engraving as the most popular form of decoration and here again Germany was the main source of influence.

Towards the end of the seventeenth century the elaborate floral style began to lose its appeal and fashion moved in the direction of extreme simplicity with clean surfaces and well-balanced proportions.

This again can be seen as a parallel to developments in England, where the Queen Anne style was emerging, incidentally a style which in fact derives from the period of William and Mary.

The Louis XIV style played a considerable role at the Swedish court. It was largely through the influence of the architect Nicodemus Tessin the Younger that Sweden followed in the footsteps of France. Drawings of French silverwork were sent for and a French silversmith, Jean Francois Cousinet, was summoned, in part to create silver furnishings like those which for a short time adorned the salons at Versailles. It was also through Tessin that the Swedish silversmiths became familiar with French Baroque. When in 1731 the Stockholm Goldsmiths Company melted down its old silver, the style of the new candlesticks which resulted was entirely French. Unlike the German and Swedish silver, most of the French work was cast and one of Cousinet's merits was that he understood the casting technique, which Tessin was anxious to introduce into Sweden.

Tessin's efforts won favour with the young Charles XII, who greatly admired Louis XIV. But Charles' personal taste tended more towards the simple style and it is thus not particularly surprising that when the Swedish mission left for Russia in 1698 the customary gifts consisted of twelve plain silver goblets with lids: among the finest examples of Swedish silverwork from this time.

The French court's baroque style did not survive for long in Sweden. The campaigns of Charles XII ended in a catastrophe, both politically and economically. The large orders were never completed and the King ceased to be the centre of everything. Instead, the English began to be imitated, though Sweden had nothing like England's economic resources.

Although times were hard, the Swedish silversmiths remained active. Contact with Germany was retained and the French late baroque which had earlier reached Sweden direct from Paris returned again, this time via Germany.

An interesting consequence of these new developments was that Stockholm ceased to be the undisputed centre of silversmithery in Sweden. It was still the largest town in the country and ideas and influences still radiated from there, but nevertheless in most of the towns, even the very small ones, technically skilled and artistically gifted goldsmiths were at

work; craftsmen whose products were in no way inferior to the masters in the capital. This state of affairs prevailed throughout the eighteenth century and only came to an end at the beginning of the nineteenth when, thanks to industrialism, the work of the gold and silversmiths was absorbed by a few large concerns.

Economically Sweden recovered surprisingly quickly from the debacle of Charles XII's defeat. By the 1730's big projects were already in hand again. The architect Carl Hårleman played the same role now as Tessin had done previously. He, too, turned straight to France for the latest developments and once again drawings were sent to guide and inspire the work for the court. The versatile and talented artist Christian Precht was also a trained goldsmith and he undoubtedly produced a good deal in this field. Unfortunately, however, Sweden also followed French policy in melting down her silver when times were hard or a style out of date and consequently there is little or no silver by Precht left.

Jean E. Rehn, who worked with Hårleman on the decorations for the Royal Palace left behind him drawings from which the goldsmiths worked and there is little doubt that some of the silver pieces which are today preserved in the royal silver collections actually originated from these same sketches.

The best and most interesting of the Swedish eighteenth century silver, meanwhile, is not the court silver, but rather the work that was done for private individuals. There is no great variety, chiefly coffee pots and teapots, sugar bowls and candlesticks, but the remarkable thing here is the silversmiths' ability to vary the Rococo style within such a limited field. There is seldom any tedious repetition while the exquisite chasing and hammering is manifest even within the provincial confines of the small towns. This is not conspicuous art, but it displays considerable balance and harmony.

The Rococo style came late to Sweden, appearing first towards the middle of the eighteenth century and reaching its zenith during the 1760's. The court and other leaders of fashion, as always, led the trend away from Rococo again and around 1780 the classical style began to emerge — an indication of how slowly international changes in style reached Sweden.

As a matter of fact, classicism had appeared sporadically even earlier, chiefly through special orders from the court and mostly after drawings by Jean E. Rehn. Rehn had been early to recognize the beauty of the classical ideal and in his capacity as drawing tutor to the future Gustavus III he did much to promote the development of this style in Sweden.

Another champion of antiquity at this time was the artistically inclined General-Admiral Count August Ehrensvärd who provided his own drawings for the silver he ordered. Most of these drawings reveal a personal

style which was not generally adopted, although certain of his forms seem to have been imitated by others.

The fundamental forms in Swedish classical silver derive from the antique urns and columns, as in the case with most European silver from this time. At the same time there is noticeable here a certain English influence: an expression of the wide interest in Europe in the 1780's for the English style.

A greatly cherished decorative element in Sweden was the oval medallion with a classical motif in relief. These same motifs can be found in the work of the Swedish-born London goldsmith Andrew Fogelberg and although there is no direct evidence, it is quite probable that it was Fogelberg who conveyed this fashion to his Swedish colleagues.

During the latter part of the eighteenth century relations between the Stockholm and provincial goldsmiths changed once again. The skilfull craftsmen were still active in their little towns but the manufacture of silver was becoming increasingly concentrated to a couple of workshops in the capital, and of these Pehr Zethelius' workshop became by far the largest. Thus began the disintegration of the guild system, a slow process which culminated in the final abolition of the Swedish guilds in the middle of the nineteenth century.

Carl Hernmarck

CATALOGUE

1 Cup in the form of a shoe with a curled, pointed toe. Three feet in the form of lion's paws.
Cup of Welcome for the Stockholm Shoemakers Guild.
Anders Düsterbach, Stockholm 1607
Height 9 ins
Stockholms Stads Hantverksförening

2 Christening bowl with two handles. Engraved with the Swedish coat-of-arms. Commissioned 1647.
Michel Beck, Stockholm
Diameter 13 1/8 ins.
Palace Chapel, Stockholm

3 Octagonal tankard with profiled base. Engraved decoration.
Välentin Lennartsson Wefwer, Linköping 1643–68
Height 8 1/8 ins.
Westerberg Collection

4 Cup with cover. Shaft with moulded ornamentation. On the lid a cast plate with a scissors. The bowl is shaped like a thimble and engraved with the owner's name and device. Cup of Welcome of the Stockholm Tailors Guild.
Stockholm, mid-1600's
Height 18 1/2 ins.
Nordiska museet, Stockholm

5 Octofoil oval dish with two handles and chased floral decoration inside.
Michel Pohl, the elder, Stockholm 1655–98
Width 7 5/8
H. M. The King of Sweden

6 Drinking bowl chased and embossed. Two handles.
Anders Larsson Brun, Norrköping 1659—72
Height 2 3/4 ins.
Westerberg Collection

7 Drinking cup (*kåsa*), handle with mask. Inside a medallion depicting Mars and Venus. Engraved decoration.
Henrik Feiff, Stockholm 1666—1694
Height 7 1/4 ins.
Mr. Gunnar Philipson

8 Tankard on three ball feet. Decorated with scenes from the Perseus myth.
Nicolaus Breuman, Stockholm 1670—1676
Height 7 ins.
Nationalmuseum, Stockholm

9 Tankard on three ball feet. Lobal style handle. On the sides the Triumph of Amphitrite, on the lid a triton on a dolphin.
Hans Clerk, Stockholm 1665—1679
Height 7 1/2 ins.
Mr. Gunnar Philipson

10 Tankard on three ball feet. On the lid the parable of the Good Samaritan.
Hans Clerck, Stockholm 1665—1679
Height 7 3/8 ins.
Nationalmuseum, Stockholm

11 Tankard on three ball feet. Medallions on sides and lid with antique heads, trophy groups and battle scenes.
Arvid Falck, Stockholm 1667—1691
Height 6 1/4 ins.
Mr. Gunnar Philipson

12 Tankard with chased decoration of Adam and Eve. On the lid the wedding feast at Cana. Presented to the pastor of the German parish in Stockholm for having given the sacrament to the politican Georg Heinrich von Goertz before the latter was executed. Goertz had been a favourite of Charles XII and he was held largely responsible for Sweden's economic ruin.
Jöran Strauss, Stockholm 1673—1688
Height 11 5/8 ins.
Nationalmuseum, Stockholm

13 Tankard on three ball feet. Chased floral and leaf decorations.
Jeronymus Wessel, Stockholm 1676–1701
Height 5 ins.
Nationalmuseum, Stockholm

14 Tankard on three ball feet. Chased plate on the lid depicting Mars, Minerva and Amor.
Johan Nützel, Stockholm 1676–1715
Height 7 3/4 ins.
Westerberg Collection

15 Tankard on three ball feet. Filigree decoration.
Johan Ståhle, Stockholm 1677–1687
Height 5 3/4 ins.
Westerberg Collection

16 Christening bowl with chased scennes of the Baptism of Christ inside and round the rim, also Gethsemane, the Crucifixion, the Resurrection and four allegorical subjects. The bowl was presented to the Church of All Saints, Nyköping in 1688.
Henning Petri, Nyköping
Diameter 14 1/2 ins.
Allhelgonakyrkan, Nyköping

17 Rectangular casket on feet with volute ornamentation; on the lid a coat-of-arms below a count's coronet. Lid and sides also engraved with late baroque decoration. This casket was part of a toilet set. Nr. 18 belongs to the same set.
Petter Henning, Stockholm 1691
Length 11 ins.
Mr. William Aronowitsch

18 Casket on four feet, late baroque strapwork. Part of the same toilet set as Nr. 17.
Petter Henning, Stockholm 1691
Length 4 ins.
Max Skaj's antique shop, Stockholm

19. Oval dish with large chased floral pattern round the edge. In the centre two putti.
Nicolaus Breuman, Stockholm 1691
Length 13 7/8 ins.
Mr. Gunnar Philipson

20 Beaker with chased floral and bird decoration.
Friedrich Richter, Stockholm 1692
Height 5 1/8 ins.
Westerberg Collection

21 Straight, smooth sided beaker. Engraved with a monogram and branches.
Henning Petri, Nyköping 1693
Height 7 ins.
Mr. Gunnar Philipson

22 Straight-sided beaker. Decorated with engraved scrolls with baroque ornamentation and acanthus leaves.
Christopher Richter, Stockholm 1694.
Height 7 1/4 ins.
Mrs. Gertrud Pålsson-Wettergren

23 Straight-sided beaker with engraved leaf and floral decoration.
Jöns Ellerhusen's widow, Stockholm 1694
Height 7 3/8 ins.
Nordiska museet, Stockholm

24 Candlesticks, a pair. Rectangular, profiled base. Ribbed shaft.
Ferdinand Sehl, the elder, Stockholm 1695
Height 8 1/2 ins.
Baron Carl de Geer

25 Pair of straight-sided sugar-castors. Engraved with the de Geer coat-of-arms.
Michel Pohl, the elder, Stockholm 1695
Height 6 5/8 ins.
Baron Carl Beck-Friis

26 Pair of beakers with lids. Filigree work and enamelled medallions.
Rudolf Wittkopf, Stockholm 1696
Height 9 5/8 ins.
Nationalmuseum, Stockholm

27 Paten with cast shaft and foot. Presented to Ulriksdal Palace Chapel in 1696 by Queen Hedvig Eleonora.
Johan Nützel, Stockholm
Height 2 1/4 ins.
Royal Silver Collection, Stockholm

27A Chalice, paten, wafer casket and wine bottle, made for the Westmanland Regement. Dug down into the earth when the Swedish Army was defeated at Poltava in 1709 and one unearthed after the peace in 1720, when the Regimental chaplain returned from captivity in Siberia.
Johan Nützel, Stockholm 1697
Chalice hight 9 3/4 ins.
Kungl. Västmanlands Flygflottilj, Västerås

28 Beaker with lid. The lid surmounted by a pine cone and leaves. A typical example of the straight-sides Swedish beaker. This is one of a set of twelve sent as a present from Charles XII to Tsar Peter in 1699.
Johan Nützel, Stockholm 1698
Height 13 ins.
Nordiska museet, Stockholm

29 Tankard on three ball feet. Lid with engraved floral patters, a lion doves and a monogram.
Johan Martin Winterstein, Gothenburg 1698
Height 7 1/8 ins.
Mr. Gunnar Philipson

30 Ladle. Handle decorated in late baroque style. Stockholm 1698. Undeciperable maker's mark.
Length 18 1/8 ins.
H. M. the King of Sweden

31 Octagonal box with an engraving of the Törnflycht coat-of-arms on the lid.
Lamrecht van der Burg, Stockholm 1698.
Length 3 7/8 ins.
Westerberg Collection

32 Pair of candlesticks on three ball feet. Chased floral decoration. Gift from Charles XII to Tsar Peter 1699.
Possibly *Henrik Norling*, Stockholm 1698
Height 14 1/8 ins.
Mr. Lennart Heijne

33 Cast font. Triangular base below three putti holding up a christening bowl in the form of a shell. Designed by a French sculptor in Sweden, *Bernard Foucquet*, and made 1696—1707 by the French goldsmith *Jean François Cousinet*, who was also brought to Sweden. The font was ordered by the Swedish court and is still used when royal princes are christened. It was made of silver ore from Sumatra. Interesting example of the style of the silver furniture at Versailles.
Height 3 ft, 4 ins.
Palace Chapel, Stockholm

34 Bowl with three ball feet and a lid also with three such feet. Two handles, filigree decoration.
Johan Fredrik Straub, Karlstad c. 1700
Diameter 8 1/8 ins.
Nationalmuseum, Stockholm

35 Livery pot (one of a pair). Tapering, gilded lion masks on the spout, gilded chased foliate decoration on the lid. Thumb-piece of gilded leaves. Handle bent in a pointed form with decoration on the outside. Inscribed: Daniel Lampa, Cordt Zyrck, Elias Åkerblom, Johan Lampa, Erik Västman 1700. Made for the brewers' guild in Stockholm.
Christian Henning, Stockholm 1700
Height 10 ins.
Nordiska museet, Stockholm

36 Pair of candlesticks with baluster shafts. Gadrooning on the base, shaft and candle-holder.
Christopher Richter, Stockholm 1689–1708
Height 7 1/2 ins.
Westerberg Collection

37 Oval dish. Rim decorated with floral and fruit designs, the centre with Juno and the peacock, chased.
Wolter Siewers, Norrköping 1697–1722
Width 12 3/4 ins.
Nationalmuseum, Stockholm

38 Round entree dish with cover. The dish has two horizontal handles with moulded and chased acanthus decoration. Cover decorated with acanthus in relief.
Wolter Siewers, Norrköping 1705
Height 4 ins.
H. M. the King of Sweden

39 Pair of candlesticks. Baluster shaft and profiled foot with engraved late baroque decoration. According to the royal silver accounts, Petter Henning delivered candlesticks of this type to the court in 1706.
Petter Henning, Stockholm 1706
Height 7 ins.
Kungliga Svea Hovrätt

40 Tankard on three ball feet. On the lid a chased illustration of Charles XII at the Battle of Narva.
Johan Wilhelm Helleday, Stockholm 1706
Height 8 5/8 ins.
Nationalmuseum, Stockholm

41 Inkstand with inkpot and sandbox. Oval with gadrooned edges and late baroque engraving. Four low feet.
Petter Bernegau, Stockholm 1707
Length 7 1/4 ins.
Mr. Gunnar Philipson

42 Oval casket on four lion's paws. The casket and lid are gadrooned and the lid is also decorated with acanthus and strap work.
Petter Bernegau, Stockholm 1709
Length 9 ins.
H. M. the King of Sweden

43 Pair of candlesticks. Circular base, shaft in the form of a putto.
Johan Wilhelm Helleday, Stockholm 1710
Height 8 5/8 ins.
Mr. Gunnar Philipson

44 Chalice, paten, wine jug and wafer casket. Chalice on sixfoil base with waved edge. Wine jug on round base with waved edge, plain lid with knob and curved handle. Wafer casket with waved edge and lid with lamb and cross. Communion set made for Queen Ulrika Eleonora, the younger, whose monogram is on the wine jug.
Petter Henning, Stockholm 1713
Height of wine jug 6 1/2 ins, length of wafer casket 4 5/8 ins.
Statens Historiska Museum, Stockholm

45 Pair of candlesticks from a serie made for the Stockholm Goldsmiths Guild. Baluster shafts, gadrooned and quartered feet. French late baroque decoration. An inscription on the bottom indicates that these candlesticks were made of silver from the Company's ancient Cup of Welcome.
Johan Bress, Stockholm 1713
Height 8 1/4 ins.
Nationalmuseum, Stockholm

46 Oval salver with a chased illustration of the meeting of Jacob and Rachel. The rim decorated with floral and fruit designs.
Christian Henning, Stockholm 1713
Length 19 1/8 ins.
Nationalmuseum, Stockholm

47 Beaker on gadrooned foot-rim. Rim with late baroque decoration in relief.
Gustaf Stafhell, the elder, Stockholm 1715
Height 7 ins.
The Röhsska Museum, Gothenburg

48 Bowl (*kallskål*) with cover, three ball feet and two handles. Screwed on to the lid is a plate with a chased allegorical illustration of the return of Charles XII from Turkey. The lid is signed HB.
Johan Jönsson Holm, Stockholm 1715
Height 6 1/2 ins, diameter 10 5/8 ins.
Mr. Gunnar Philipson

49 Tankard on three ball feet. On the lid late baroque decoration surrounding a plate depicting Orpheus playing for the animals.
Jacob Brunck, Stockholm 1715
Height 8 ins.
Mr. Gunnar Philipson

50 Entre dish with lid and two chased and gilded handles. Four feet on the lid.
Johan Lund, Stockholm 1717
Height 4 ins, length 10 3/8 in .
Nationalmuseum, Stockholm

51 Chalice, paten, wafer casket and wine bottle. Chalice with six-foil base, wafer casket six-foil, wine bottle with a screwtop for field use, gadrooned. All inscribed with the monogram of Charles XII. Made by *Matthias Andersson* in 1718 in Malmö for Charles XII's personal use, accompanied him on the campaign in Norway where he was killed.
Height of wine bottle 5 1/8 ins.
Statens Historiska Museum, Stockholm

52 Tankard on three ball feet and with an engraved and gadrooned lid.
Johan Wallman, Varberg 1719
Height 7 1/2 ins.
H. M. the King of Sweden

53 Tea pot with hinged handle. Chased late baroque strap-work and mythological scenes.
Andreas Lorentzon Wall, Stockholm 1720
His masterpiece. Height 9 ins.
Hallwylska Museet, Stockholm

54 Beaker on gadrooned foot rim. Inset token coins. (Copper coins with the value of silver minted during the financial crisis at the close of Charles XII's regim). The inset coins are surrounded by engraved late baroque decoration.
Ascribed to *Andreas Wall*, Stockholm 1720's
Height 7 5/8 ins.
Westerberg Collection

55 Soup tureen with lid, on oval base. Convex, divided into four by vertical ridges. Two late baroque style handles. Lid surmounted by a knob.
Johan Friedrich Stelzner, Malmö 1722
Mr Lennart Heijne

56 Bowl (kallskål) with cover, on three feet. Two chased and gilded handles, late baroque style decoration engraved on the cover.
Gustaf Stafhell, the elder, Stockholm 1723
Diameter 9 $^{7}/_{8}$ ins, height 4 ins.
Nationalmuseum, Stockholm

57 Beaker with inset token coins, (this token money was used during the economic crises of 1716—1719). In the bottom an inset Charles XII medallion.
Andreas Lorentzon Wall, Stockholm 1724
Height 6 $^{1}/_{8}$ ins.
H. M. the King of Sweden

58 Pair of candlesticks with baluster shafts. Chased, late baroque decoration on the feet.
Jacob Brunck, Stockholm 1726
Height 6 $^{1}/_{2}$ ins.
Westerberg Collection

59 Mussel-shell shaped christening bowl, decorated with angels heads and baroque ornamentation. In the centre a chased illustration of the Baptism of Christ. From Riddarholm Church.
Gustaf Stafhell, the elder, Stockholm 1727
Length 20 $^{1}/_{2}$ ins.
Statens Historiska Museum, Stockholm

60 Oval christening bowl. In the centre an engraving of the Baptism of Christ. From the Drottningholm Chapel.
Johannes Meijding, Stockholm 1728
Length 15 $^{1}/_{8}$ ins.
Royal Silver Collection, Stockholm

61 Tankard on three ball feet. The feet are richly decorated and the lid and sides of the tankard in the late baroque style.
Gustaf Stafhell, the elder, Stockholm 1729
Height 5 $^{7}/_{8}$ ins.
H. M. the King of Sweden

62 Tapered jug with straight sides. Moulded late baroque strap-work, above engraved ornaments in the same style.
Gustaf Stafhell, the elder, Stockholm 1729
Height 8 1/4 ins.
H. M. the King of Sweden

63 Pear-shaped tea pot with vertical fluting.
Albrecht Hoborg, Kristianstad 1730
Height 5 1/2 ins.
Mr. Gunnar Philipson

64 Octagonal cup with cover. Cast ornamentation, on the cover a male figure. Welcome cup of the Stockholm Bakers Guild.
Johan Möllerström, Stockholm 1731
Height 23 3/4 ins.
Nationalmuseum, Stockholm

65 Beaker, low foot rim, engraved late baroque decoration round the rim.
Gustaf Stafhell, the elder, Stockholm 1733
Height 7 5/8 ins.
Mr. Gunnar Philipson

66 Pair of two-branched candelabra with moulded and chased floral decoration, etc. Designed by *Carl Hårleman*. From Riddarholm Church. See design front page.
Gustaf Stafhell, the elder, Stockholm 1735
Height 15 3/8 ins.
Statens Historiska Museum, Stockholm

67 Beaker with profiled lid. Six-foil. Low fluted base.
Johan Wittkopf, Stockholm 1735
Height 9 1/2 ins.
Mr Gunnar Philipson

68 Oval soup tureen and lid, on four feet. Two hinged lion mask handles. Hinged handle on the lid in the from of crossed dolphins.
Petter Erson Lund, Stockholm 1738
Height (including lid and raised lid handle) 12 5/8 ins.
Nordiska museet, Stockholm

69 Chocolate pot, pear-shaped with horizontal and vertical fluting.
Johan Månsson Wennervall, Gothenburg 1740
Height 11 3/4 ins.
Mr Gunnar Philipson

70 Globe-shaped tea pot with vertical fluting and hinged handle.
Friedrich Heinrich Klinck, Stockholm 1742
Height (including handle) 6 3/4 ins.
H. M. the King of Sweden

71 Goblet with cover. Bell-shaped on profiled base. A band round the body.
Ferdinand Sehl, the younger, Stockholm 1742
Height 6 1/8 ins.
Mr Gunnar Philipson

72 Goblet with cover, bell-shaped. Late baroque relief ornamentation near the base. Floral lid knob.
Johan Lorenz Starin, Stockholm 1743
Height 5 7/8 ins.
Mr Oscar Schuberth

73 Communion set in a case. Chalice on six-foil base. Hexagonal pear-shaped collar on stem, cup-shaped bowl. Wine jug pear-shaped on a six-foil base with the lamb. Wafer casket, octagonal on fourfeet, with the lamb and banner of the cross on the lid. Paten, round with an illustration of the crucifixion chased on the bottom. All decorated in the late barque style and with the monogram of Queen Lovisa Ulrika. The chalice and wine jug also decorated with angel heads.
Gustaf Stafhell, the elder, Stockholm 1745
Height of chalice 6 1/2 ins, wine jug 5 3/4 ins, wafer casket 2 1/8 ins.
Diameter of paten 4 ins.
H. M. the King of Sweden

74 Helmet-shaped ewer with basin.
Friedrich Heinrich Klinck, Stockholm 1746
Height of ewer 8 1/4 ins. Length of basin 15 3/8 ins.
Nationalmuseum, Stockholm

75 Baluster-shaped sugar-castor with curved fluting.
Henrik Nourin, Norrköping 1747
H. M. the King of Sweden

76 Tea pot with twin spouts and hinged handle. Vertical fluting.
Gustaf Stafhell, the elder, Stockholm 1747
Height 5 1/8 ins.
Westerberg Collection

77 Beaker on gadrooned foot-rim. An engraved inscription tells that this beaker was a gift to the shipbuilder when the ship Prins Carl was launched at Norrköping on July 25th 1749
Johan Pettersson-Berg, Norrköping 1749
Heigth 8 1/8 ins.
H. M. the King of Sweden

78 Tankard with gadrooned base and lid. Decorated in the late baroque style.
Petter Henning, the younger, Stockholm 1749
Heigth 10 ins.
H. M. the King of Sweden

79 Entree dish with lid. Two cast handles. Lid decorated with pomegranate and leaves.
Gustaf Stafhell, the elder, Stockholm 1754
Height 5 3/4 ins.
Nationalmuseum, Stockholm

80 Sugar bowl on four feet. Rich rococo decoration. Lid in the from of a mussel shell.
Isak Sauer, Stockholm 1754
Height 4 1/2 ins.
Nordiska museet, Stockholm

81 Conical coffee pot with wooden handle and facetted spout. This is a unique Swedish example of an older English design.
Matthias Grahl, Gothenburg 1754.
Height 11 3/4 ins.
The Röhsska Museum, Gothenburg

82 Coffee pot, oval cross-section, s-shaped fluting.
Kilian Kelson, Stockholm 1753
Height 11 1/4 ins.
Mr Gunnar Philipson

83 Tea pot on an oval base. Chased rococo decoration.
Kilian Kelson, Stockholm 1755.
Height 7 1/4 ins.
Nationalmuseum, Stockholm

84 Cream jug on three leaf feet, waved rim and upturned handle.
Henrik Christian Klint, Stockholm 1756
Height 3 3/4 ins, length 6 3/8 ins.
Mr Gunnar Philipson

85 Pair of candlesticks on leaf-shaped bases.
Ferdinand Sehl, the youngest, Stockholm 1757
Height 2 3/4 ins.
Nationalmuseum, Stockholm

86 Sugar-castor. Chased rococo decoration.
Petter Åkerman, Stockholm 1758
Height 10 1/2 ins.
Nordiska museet, Stockholm

87 Tankard on three scroll-formed feet, profiled lid.
Jonas Jäderstedt, Västerås 1758
Heigth 6 1/4 ins.
Mr Gunnar Philipson

88 Pear-shaped coffee pot on oval base. Chased rococo decoration. Marked waist. Lid surmounted by a bud and leaves.
Jacob Danielsson Lampa, Stockholm 1760
Height 11 1/4 ins.
Nordiska museet, Stockholm

89 Basin and ewer. Basin, oval with profiled rim. Ewer, oval with mussel-shell ornamentation on the lid.
Petter Pettersson Lund, Stockholm 1760
Length of basin 13 5/8 ins. Height of ewer 7 3/8 ins.
Mr Gunnar Philipson

90 Round tray with waved rim and three feet.
Kilian Kelson, Stockholm 1761
Diameter 14 3/8 ins.
Nationalmuseum, Stockholm

91 Tureen with lid. Cast leaf handle and feet. Lid surmounted by a flower bud.
Jürgen Friedrich Sickman, Stockholm 1761
Height 12 5/8 ins.
Royal Silver Collection, Stockholm

92 Oval bowl with two cast handles. Chased and engraved rococo decoration.
Kilian Kelson, Stockholm 1761
Height 4 1/4 ins.
Westerberg Collection

93 Tureen with lid, convex on four feet. Two chased foliate handles. A flowerbud on the lid.
Jonas Thomasson Ronander, Stockholm 1762
Height 12 1/4 ins.
Baron Carl Beck-Friis.

94 Cream jug, four foliate feet, two handles with mussel-shell ornament, two lips with rococo scrollwork.
Jonas Thomasson Ronander, Stockholm 1763
Length 9 ins.
Max Skaj's antique shop, Stockholm

95 Coffee pot on oval base. Rococo and floral chased decoration. Richly ornamented spout. (Åström's masterpiece) Made from the drawings exhibited here as Nr X.
Michael Åström, Stockholm 1764
Heigth 10 1/4 ins.
Private possession.

96 Pear-shaped coffee pot on an oval base, gadrooned. Lid surmounted by a floral bouquet.
Johan Bergengren, Kristianstad 1764
Height 11 ins.
The Röhsska Museet, Gothenburg

97 Beaker with cover. Stamped border, below which is a floral relief. Cover with S-shaped gadrooning, surmounted by a fruit.
Erik Niklas Thomé, Stockholm 1766
Heigth 12 1/4 ins.
H. M. the King of Sweden

98 Beaker with cover, bell-shaped. The cover surmounted by a pine-cone. Engraved with the Cederhielm and Lewenhaupt coats-of-arms and an inscription to the effect that the beaker was made for the funeral of Anne Marie Cederhielm, née Lewenhaupt, in 1766
Samuel Presser, Linköping 1766
Height, with lid, 11 1/2 ins.
Max Skaj's antique shop, Stockholm

99 Entree dish with cover and dish. Entree dish on four low feet. Border decoration on the entree dish and the dish.
Jonas Thomasson Ronander, Stockholm 1766.
Height 4 3/4 ins, length 7 1/2 ins.
Nationalmuseum, Stockholm

100 Pair of sugar-castors, baluster-shaped with S-shaped ridges. Castor tops in the form of openwork foliage. Buds and flowers.
Isak Sauer, Stockholm 1766
Heigth 8 $^{7}/_{8}$ ins.
Mr Gunnar Philipson

101 Beaker on gadrooned foot-rim. Engrave rococo decoration round the rim.
Kilian Kelson, Stockholm 1768.
Height 8 $^{1}/_{8}$ ins.
Westerberg Collection

102 Sugar bowl on four flower feet. Two handles, irregular rim. Floral chasings on the holder.
Pehr Zethelius, Stockholm 1768
Length 9 ins.
Nationalmuseum, Stockholm

103 Tea pot on oval base. Twin spouts surrounded by chased rococo decoration. Two-hinged handle. Border decoration.
Johan Christoffer Jungmarcker, Gothenburg 1768
Heigth 7 $^{7}/_{8}$ ins.
The Röhsska museet, Gothenburg

104 Tureen. Chased floral and leaf decoration on the cover. Convex gadrooned rococo feet.
Carl Nilsson Fahlberg, Uppsala 1768
Height 10 $^{1}/_{4}$ ins, length 13 $^{3}/_{4}$ ins.
Nordiska museet, Stockholm

105 Pair of candlesticks. Profiled feet with chased rococo scrollwork, spiral shafts and foliated candle sockets.
Isak Sauer, Stockholm 1769
Height 9 $^{5}/_{8}$ ins.
Nationalmuseum, Stockholm

106 Sugar bowl on four leaf feet. Decorated with rococo floral and bird chasing. The lid is surmounted by a flower and a bird.
Arvid Castman, Eksjö 1770
Height 5 $^{1}/_{8}$ ins.
Bukowski's antique shop, Stockholm

107 Beaker with cover. Three cast feet in rococo scrollwork. Chased garlands. On the cover, Bacchus seated on a barrel. Cast.
Erik Niklas Thomé, Stockholm 1771
Height 10 $^{3}/_{8}$ ins.
Nationalmuseum, Stockholm

108 Coffee pot with chased floral decoration. Spout in the form of a fish. Lid surmounted by a floral bouquet. Sculptured wooden handle. (This masterpiece was approved on December 23rd, 1771, when, upon inspection, it was »found to be well and satisfactorily made»).
Petter Eneroth, Stockholm 1771
Height 11 ins.
Mrs. Karna Hultmark-Moselius

109 *Coffee pot with a waist and curved fluting.*
Johan Engholm, Stockholm 1771
Height 10 3/4 ins.
Mr Gunnar Philipson

110 Beaker with cover. Engraved rococo decoration. Cover surmounted by chased and moulded floral and foliate work.
Carl Berg, Norrköping 1771
Height 12 ins.
Westerberg Collection

111 Oval sugar bowl and lid. Four feet, two handles and cast lid knob. Chased floral decoration.
Pehr Zethelius, Stockholm 1772
Height 5 1/8 ins.
Westerberg Collection

112 Pair of rococo candlesticks with baluster shafts. Chased floral work on base and shaft.
Arvid Castman, Eksjö 1772
Height 9 1/2 ins.
Westerberg Collection

113 Pair of two-branched candelabra with moulded and chased floral decoration, etc. in rococo style.
Jacob Danielsson Lampa, Stockholm 1772
Height 12 ins.
Max Skaj's antique shop, Stockholm

114 Tea pot, pear-shaped, smooth. Low foot rim. Handle and lid knob of wood.
Jonas Thomasson Ronander, Stockholm 1773
Height 4 1/4 ins.
Mr Gunnar Philipson

115 Coffee pot on three feet with chased floral decoration.
Simson Ryberg, Stockholm 1774
Height 11 ins.
Nationalmuseum, Stockholm

116 Coffee pot, pear-shaped, on three feet. Chased floral and rococo decoration.
Anders Arvidsson Castman, Eksjö 1775
Height 11 ins.
Bukowski's antique shop, Stockholm

117 Pear-shaped coffee pot on oval base. Chased floral and rococo decoration.
Olof Paul Limnell, Växjö (Limnell's masterpiece)
Height 11 5/8 ins.
Westerberg Collection

118 Coffee pot on foot rim. Chased leaf and floral decoration.
Olaus Hasselquist, Jönköping 1775
Height 10 3/4 ins.
Westerberg Collection

119 Cream jug on three feet. Floral decoration. Handle in the form of a flower.
Carl Nilsson Fahlberg, Uppsala 1775
Length 6 1/4 ins.
Westerberg Collection

120 Tureen with dish, on a round base with laurels. The tureen is round with two lion masks with rings and two scrolls with the royal arms of Sweden. The lid is gadrooned and surmounted by a knob.
Anders Stafhell, Stockholm 1776
Height 16 3/8 ins.
Royal Silver Collection, Stockholm

121 Cream jug on four feet. Double lip and one handle.
Pehr Zethelius, Stockholm 1776
Height 4 3/4 ins, length 9 ins.
Nationalmuseum, Stockholm

122 Pear-shaped coffee pot on three cast feet. Chased floral decoration on the sides.
Olaus Hasselquist, Jönköping 1778
Height 11 ins.
Mr Gunnar Philipson

123 Pair of candelabra on a round base, decorated with laurels. Baluster shaft. Three curved, foliate branches. In the centre an urn with flames.
Arvid Floberg, Stockholm 1779
Height 16 ins.
Westerberg Collection

124 Tankard with profiled base and lid. Stamped border around the rim.
Johan Leffler, Falun 1780
Height 6 1/2 ins.
Mr Gunnar Philipson

125 Sugar bowl on four feet. Two handles. Lid surrounded by a sitting putto.
Pehr Zethelius, Stockholm 1781
Height 6 1/2 ins.
Nationalmuseum, Stockholm

126 Pair of candlesticks with baluster shafts. Chased leaves and garlands.
Andreas Reutz, Gothenburg 1782
Height 10 1/8 ins.
Mr Gunnar Philipson

127 Tureen with lid and lining, all on a large dish. Richly decorated with chased work. Around the waist of the tureen a chased foliate pattern with gilded coats-of-arms and two lion masks. Also a rich decor of foliage and beads. Once the property of Princess Sofia Albertina.
Pehr Zethelius, Stockholm 1782–83
Height 19 1/8 ins., diameter of dish 19 1/8 ins, diameter of tureen 9 1/2 ins.
H. M. the King of Sweden

128 Basin and ewer. Ewer lid and basin rim with rococo decoration.
Jonas Yman, Växjö 1784
Length of basin 13 7/8 ins.
Westerberg Collection

129 Urn-shaped ewer and oval basin.
Petter Eneroth, Stockholm 1785
Basin's length 15 3/4 ins, ewer's height 10 ins.
H. M. the King of Sweden

130 Urn-shaped coffee pot, decorated with an oval medallion and beading.
Christian Heinrich Klinck, Stockholm 1786
Height 7 1/2 ins.
H. M. the King of Sweden

131 Oval cream jug on base. Beading on base and round the rim.
Hans Friedrich Stenqvist, Karlskrona 1789
Westerberg Collection

132 Pair of gilded silver casollettes. The egg-shaped cups carried on a tripod with angel heads.
Anders Fornholm, Stockholm 1790
Height (including marble base) 10 1/4 ins.
Royal Silver Collection, Stockholm .

133 Sugar bowl on four leaf feet. Convex sides. Floral decoration on lid.
Julius Marianus Bergs, Stockholm 1771—1792
Height 5 1/4 ins.
Mr Gunnar Philipson

134 Two-branched candelabrum. Round fluted feet and fluted shaft. An urn on top of the shaft.
Johan Abraham Hallard, Stockholm 1793
Height 19 11/16 ins.
Royal Silver Collection, Stockholm

135 Pair of candelabra with three cast branches around an urn. Shafts formed like columns.
Mikæl Nyberg, Stockholm 1793
Height 25 ins.
Mrs. L. Molvidson

136 Pair of sugar bowls with covers. Rectangular bases, urnshaped bowls and leaf decoration on the lids. Oval medallions with classical motifs.
Gustaf Henrik Sidwall, Norrköping 1793
Height 10 ins.
Mr Gunnar Philipson

137 Oval sugar bowl on rectangular base.
Mikael Nyberg, Stockholm 1794
Height 9 7/8 ins.
H. M. the King of Sweden

138 Tea urn. Pear-shaped with two handles and three leaf feet. Above, a removable stand with a rim made up of leaf-shaped pieces. From a drawing by Count Carl August Ehrensvärd, who lived near Ystad.
Hans Jakob Hagman, Ystad 1795
Height 17 1/8 ins. + 19 1/2 ins. width 26 3/4 ins.
Nationalmuseum, Stockholm

139 Coffee pot and sugar basin. On four feet and with straight ribbed sides. Once the property of Princess Sofia Albertina.
Pehr Zethelius, Stockholm 1799 and 1798
Heigth of coffee pot 9 $^{7}/_{8}$ ins, height and length of sugar bowl 7 $^{1}/_{2}$ ins and 6 $^{5}/_{8}$ ins respectively
Nationalmuseum, Stockholm

140 Dish with lid. Classical form, the dish shallow with two handles, the lid surmounted by a pine cone. From a drawing by Count Carl August Ehrensvärd.
Simson Ryberg, Stockholm 1798
Height 4 $^{3}/_{4}$ ins.
Nationalmuseum, Stockholm

I Black chalk drawing. Proposed font for the Palace Chapel, Stockholm. An alternative never realized to the existing font (Exhibited here as Nr. 33) 2 sheets. About 1695.
Height 17 $^{1}/_{8}$ ins + 19 $^{1}/_{2}$ ins., width 26 $^{3}/_{4}$ ins.
Nationalmuseum, Stockholm

II Wash pencil drawing. Proposed table dish with Charles XI's monogram.
Nicodemus Tessin, the younger. About 1695.
Height 15 ins., width 19 $^{1}/_{4}$ ins.
Nationalmuseum, Stockholm

III Wash pencil drawing. Seven-branched candelabrum once in the Palace Chapel, Stockholm. Made by the goldsmith *Petter Henning* in 1693, from a design by *Nicodemus Tessin, the younger*.
Height 12 $^{5}/_{8}$ ins., width 8 $^{5}/_{8}$ ins.
Nationalmuseun, Stockholm

IV Red crayon drawing and pencil sketches for a candelabrum for the Riddarholm church, Stockholm, by *Carl Hårleman*. The candelabrum was made by *Gustaf Stafhell, the elder*, in 1735. (Exhibited here as nr. 66). See front page.
Height 16 $^{1}/_{2}$ ins., width 12 $^{7}/_{8}$ ins.
Nationalmuseum, Stockholm

V Indian ink. Epergne for the Swedish court, with three crowns and the North Star. *Christian Precht*, who spent a number of years working on such a piece, though it was never completed. About 1740.
Height 19 $^{1}/_{4}$ ins., width 27 ins.
Nationalmuseum, Stockholm

VI Indian ink wash, yellow watercolour, pencil. Sketch for an epergne.
Christian Precht, About 1740.
Height 19 1/8 ins., width 25 3/8 ins.
Nationalmuseum, Stockholm

VII Pencil, sepia and red crayon. Tureen with a royal crown on the lid.
Christian Precht. About 1740.
Height 7 7/8 ins., width 12 1/2 ins.
Nationalmuseum, Stockholm

VIII Pencil and red crayon. Tureen with a royal crown on the lid.
Christian Precht, About 1740.
Height 7 7/8 ins., width 12 1/4 ins.
Nationalmuseum, Stockholm

IX Wash and red crayon. Sketch of a goblet with lid.
Christian Precht
Height 12 1/2 ins., Width 7 7/8 ins.
Nationalmuseum, Stockholm

X Pen and wash drawing. Rococo coffee pot. Design for the Stockholm goldsmith *Mikael Åström's* masterpiece 1764 (Exhibited here as Nr. 95).
Height 12 ins., width 9 5/8 ins.
Nationalmuseum, Stockholm

XI Pencil drawing. Rococo coffee pot. Design for the Stockholm goldsmith *Johan Gabriel Weste's* masterpiece 1778.
Height 16 1/4 ins. width 9 7/8 ins.
Nationalmuseum, Stockholm

XII Pencil drawing. Coffee pot. Design for a mastepiece presented by *Johan Svanström* at the Stockholm Goldsmiths' Guild on October 25th, 1780.
Height 12 3/4 ins., width 7 7/8 ins.
Nationalmuseum, Stockholm

XIII Ink and pencil drawing. Coffee pot. Design for a masterpiece presented by *Johan Ekholm* at the Stockholm Goldsmiths' Guild on December 2nd, 1786.
Height 12 1/4 ins., width 15 7/8 ins.
Nationalmuseum, Stockholm

XIV Indian ink drawing. Sketch for a tea urn. Count *Carl August Ehrensvärd*.
Height 10 1/2 ins., width 8 1/4 ins.
Nationalmuseum, Stockholm

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Mr. Bo Westerberg (111)
Kungl. Västmanlands Flygflotilj (27 A)

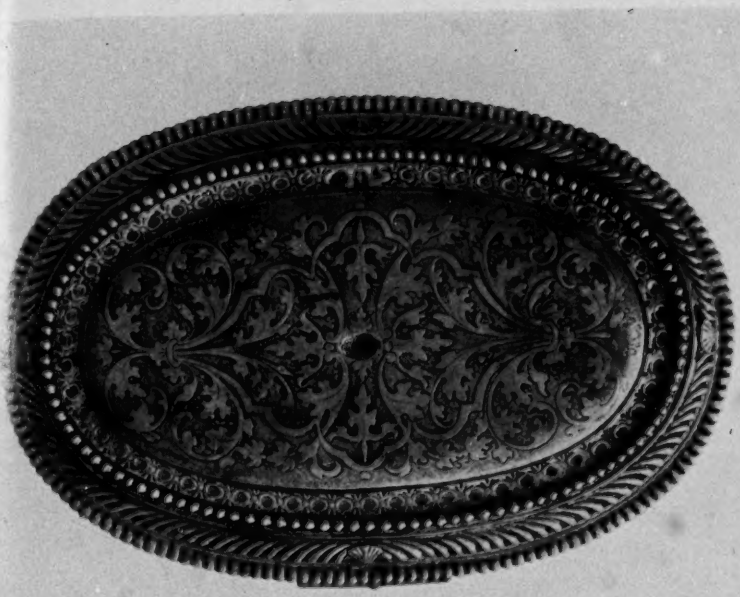
Nr 26

Nr 28

Nr 33

Nr 3 (detail)

Nr 39



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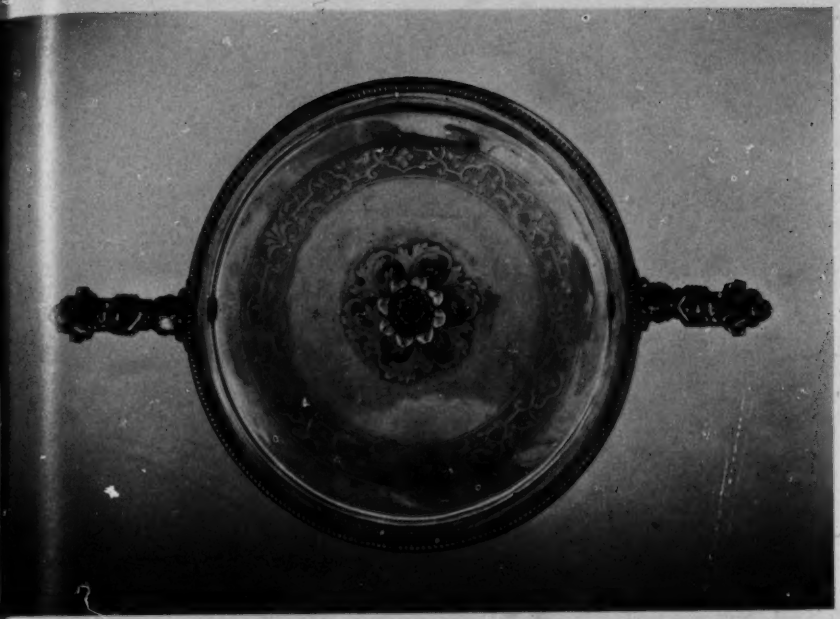

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Nr 79

Nr 83

Nr 92

Nr. 96

Nr 105

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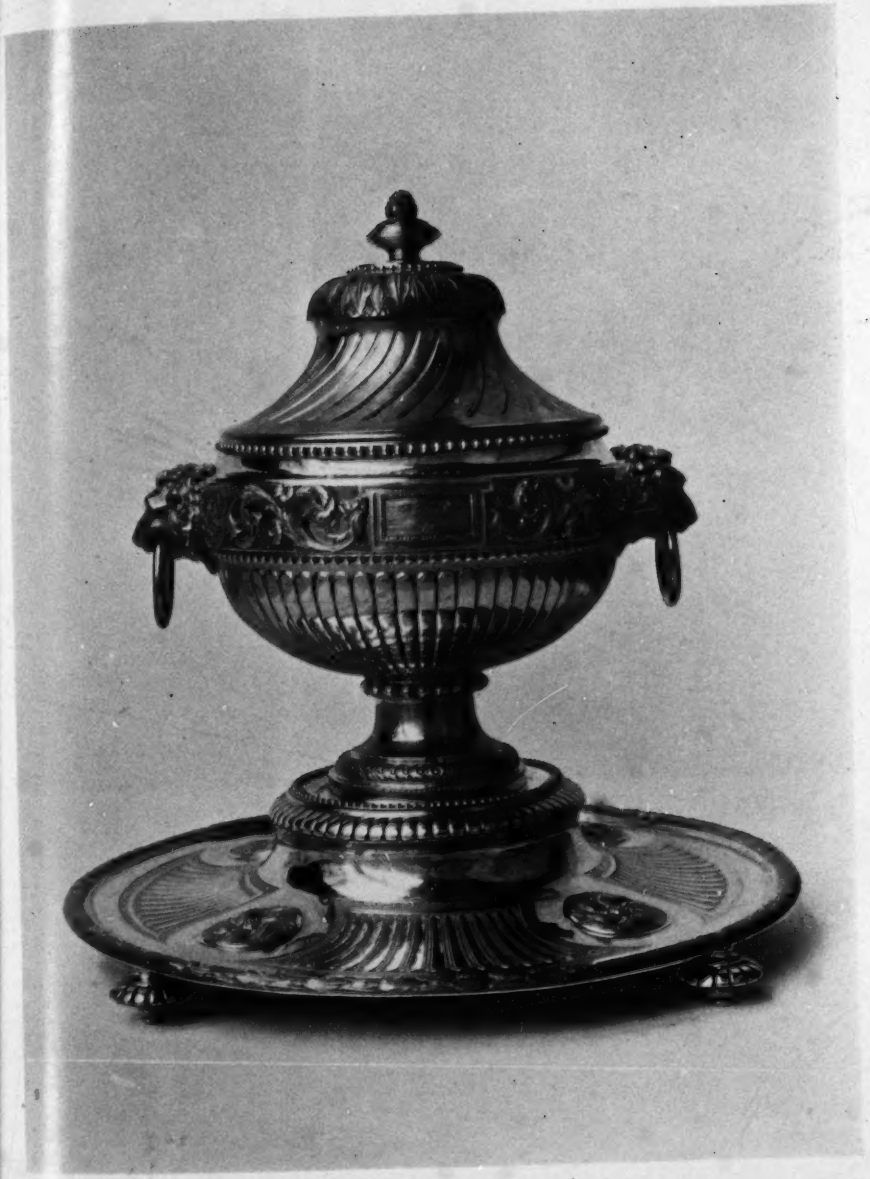
Nr 121



No 127

Nr 139

Nr 140

A	1689	N	1701	*A*	1713	*N*	1725	a	1737	n	174
B	1690	O	1702	*B*	1714	*O*	1726	b	1738	o	175
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G	1695	T	1707	*G*	1719	*T*	1731	g	1743	t	175
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I	1697	W	1709	*I*	1721	*W*	1733	i	1745	w	175
K	1698	X	1710	*K*	1722	*X*	1734	k	1746	y	175
L	1699	Y	1711	*L*	1723	*Y*	1735	l	1747		
M	1700	Z	1712	*M*	1724	*Z*	1736	m	1748		

Date letters for Stockholm 1689—1758

A = 1759	A 2 = 1783	A 3 = 1807	A 4 = 1831	A 5 = 1855	A 6 = 1879	A 7 = 1903
B = 1760	B 2 = 1784	B 3 = 1808	B 4 = 1832	B 5 = 1856	B 6 = 1880	B 7 = 1904
C = 1761	C 2 = 1785	C 3 = 1809	C 4 = 1833	C 5 = 1857	C 6 = 1881	C 7 = 1905
D = 1762	D 2 = 1786	D 3 = 1810	D 4 = 1834	D 5 = 1858	D 6 = 1882	D 7 = 1906
E = 1763	E 2 = 1787	E 3 = 1811	E 4 = 1835	E 5 = 1859	E 6 = 1883	E 7 = 1907
F = 1764	F 2 = 1788	F 3 = 1812	F 4 = 1836	F 5 = 1860	F 6 = 1884	F 7 = 1908
G = 1765	G 2 = 1789	G 3 = 1813	G 4 = 1837	G 5 = 1861	G 6 = 1885	G 7 = 1909
H = 1766	H 2 = 1790	H 3 = 1814	H 4 = 1838	H 5 = 1862	H 6 = 1886	H 7 = 1910
I = 1767	I 2 = 1791	I 3 = 1815	I 4 = 1839	I 5 = 1863	I 6 = 1887	I 7 = 1911
K = 1768	K 2 = 1792	K 3 = 1816	K 4 = 1840	K 5 = 1864	K 6 = 1888	K 7 = 1912
L = 1769	L 2 = 1793	L 3 = 1817	L 4 = 1841	L 5 = 1865	L 6 = 1889	L 7 = 1913
M = 1770	M 2 = 1794	M 3 = 1818	M 4 = 1842	M 5 = 1866	M 6 = 1890	M 7 = 1914
N = 1771	N 2 = 1795	N 3 = 1819	N 4 = 1843	N 5 = 1867	N 6 = 1891	N 7 = 1915
O = 1772	O 2 = 1796	O 3 = 1820	O 4 = 1844	O 5 = 1868	O 6 = 1892	O 7 = 1916
P = 1773	P 2 = 1797	P 3 = 1821	P 4 = 1845	P 5 = 1869	P 6 = 1893	P 7 = 1917
Q = 1774	Q 2 = 1798	Q 3 = 1822	Q 4 = 1846	Q 5 = 1870	Q 6 = 1894	Q 7 = 1918
R = 1775	R 2 = 1799	R 3 = 1823	R 4 = 1847	R 5 = 1871	R 6 = 1895	R 7 = 1919
S = 1776	S 2 = 1800	S 3 = 1824	S 4 = 1848	S 5 = 1872	S 6 = 1896	S 7 = 1920
T = 1777	T 2 = 1801	T 3 = 1825	T 4 = 1849	T 5 = 1873	T 6 = 1897	T 7 = 1921
U = 1778	U 2 = 1802	U 3 = 1826	U 4 = 1850	U 5 = 1874	U 6 = 1898	U 7 = 1922
V = 1779	V 2 = 1803	V 3 = 1827	V 4 = 1851	V 5 = 1875	V 6 = 1899	V 7 = 1923
X = 1780	X 2 = 1804	X 3 = 1828	X 4 = 1852	X 5 = 1876	X 6 = 1900	X 7 = 1924
Y = 1781	Y 2 = 1805	Y 3 = 1829	Y 4 = 1853	Y 5 = 1877	Y 6 = 1901	Y 7 = 1925
Z = 1782	Z 2 = 1806	Z 3 = 1830	Z 4 = 1854	Z 5 = 1878	Z 6 = 1902	Z 7 = 1926

Date letters for Sweden after 1759

Swedish control mark after 1752

Stockholm

Eksjö

Gothenburg

Karlskrona

Kristianstad

Linköping

Norrköping

Uppsala

Västerås

Växjö